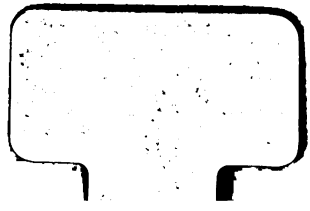

A

GUIDE

TO

PICTORIAL ART.

HOW TO USE

THE BLACK LEAD PENCIL, CHALKS,

AND

WATER COLOURS;

THE CAPABILITIES OF THESE MATERIALS, WITH EVERY INFORMATION NECESSARY TO PUT THE STUDENT ON THE PROPER COURSE FOR ATTAINING EXCELLENCE IN

THE FINE ARTS.

BY

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Contents.

PART II.

Preface.

The Author of the following pages has been often requested to name an introductory work fitted for students in the fine arts. But although he has read many works on art, of an elementary and didactic character, he has not met with one which answered the desired purpose. Having had much experience in teaching drawing, he has, he trusts, both in his former career as a teacher, and in his present one as an artist, acquired an accurate knowledge of what a student in art would require to know from a master. He purposes to communicate this knowledge as far as it may be done by words, in a brief way, and by so doing, to put the beginner on the right course for attaining excellence in the fine arts.

In this work the student is taught how to sit in a graceful, healthy, and artistic manner; to hold the pencil, portcrayon, and brush properly; and the best way of proceeding, either for a simple sketch, or a highly finished drawing; the mate-

rials and modes which may be used; their capabilities and fitness for the various purposes of art; and the theory and practice of the present improved style of water colour painting; the whole being in accordance with the system of the most eminent artists, and intended to supply the student with a proper directory—one which without a master may be a sufficient instructor, and with one be found a valuable assistant.

These pages are intended for the amateur, as well as the professional student; both pursue the same route, the difference being, that one takes an occasional ramble for pleasure, the other enters on a life-long journey. The author has endeavoured to shew the best way, and trusts both will find that he has provided them with a useful guide to Pictorial Art.

Introduction.

1. The Fine Arts defined.
2. Painting is not a mere imitative art, its proper object.
3. The three divisions of painting.

1.—By the Fine Arts are generally meant painting, sculpture, and architecture, with an extension of the signification to engraving, moulding, and other ways for making copies of works of art. These arts address the mind through the agency of the eye. To initiate the student into the first of them is the object to which the present work is devoted.

2.—Painting is called an imitative art, it is so only in a limited sense. The student at first copies from drawings or prints, and advances to copy from natural objects; when the ability to imitate these well has been acquired, the task of servile imitation is to be abandoned, the subjects in nature, or the conceptions of fancy, are to be treated with the hand of one who is no

longer a mere student. Still works of art must not be mere whims, capriciously fancied and executed—they must have a relation to nature, and be in strict conformity with the principles of art. To be able to imitate nature well is necessary towards representing the noble and beautiful conceptions of a cultivated, poetic, and virtuous mind: to realize such conceptions, is the proper object, and the triumph of art.

3.—Painting consists of three divisions—outline, light-and-shade, and colour. By outline, the mere form of an object is shewn—light-and-shade give the appearance of roundness and solidity; and by colour the resemblance is completed. These divisions correspond to the visible qualities of objects; outline, light-and-shade, and colour, belong to nature as well as to art.

A GUIDE TO PICTORIAL ART.

PART 1,

CONTAINING

OUTLINE, AND LIGHT-AND-SHADE.

FIRST DIVISION—OUTLINE.

1. How to place the original and the paper for making the copy on.
2. Proper height for a table.
3. Proper position for the student.
4. How to hold the pencil.
5. Proper materials for sketching.
6. Rules for sketching.
7. To transfer the sketch.
8. To copy larger or smaller than the original.

OUTLINE.

1.—THE student having selected an easy subject, as a drawing or print of a face, or simple cottage, must, as a first step to making a good copy, get a correct outline. For this purpose the original, and the paper on which the copy is to be made, should be fastened to a drawing-board, with drawing pins, putting a couple of sheets of paper under the intended sketch, if the paper be thin; the board is to be sloped con-

siderably more than a writing desk, in order that it may be fairly opposite to the eye.

2.—The table should be no higher than the elbows of the student; if the table be too high the seat may be raised.

3.—The body is to be kept upright and square, no bending or twisting whatsoever, the left arm lying close to the side, and the hand resting near the edge of the table; if the right hand rest on the paper, it should be quite lightly on the tip of the little finger: have a piece of paper under it to keep the drawing clean. Attention to these directions insures not only a graceful and healthy position, but also allows of that freedom which is necessary to success.

4.—The pencil must be held longer than a pen; for sketching it may be held very long and loosely, by which means, and the arm being at perfect freedom to move in every direction, a free steady outline can alone be attained: this for most purposes is also the best way to hold the portcrayon or brush; when any part of a drawing requires great precision the hold may be shorter and more firm.

5.—When a drawing is to be shaded in pencil, the sketch or outline had better be done with a rather soft pencil, in light lines, removing

errors with indian rubber or crumb of bread; when to be shaded in chalk, it may be made with good soft charcoal, held in a portcrayon, and the errors wiped away with a pocket handkerchief, or a piece of soft calico.

Charcoal for sketching, ought to be made from soft wood; that made from the willow is very good. The French charcoal, (which is made from vine stalks) is the best.

When the sketch is got correctly, the lines are to be marked more firmly with a middling hard pencil, a H. or H.B. or F.; but if the drawing is to be shaded with chalk, the outline should be marked with a rather hard chalk.

6.—The following rules are to be attended to in making an outline:—

Sketch with a soft material, and light steady lines.

In commencing your sketch, fix upon some important point in the original, consider how far from the top and the sides that point is, and touch a light dot on your paper, as nearly as you can guess in a corresponding place; compare the selected point and your dot with each other, and rectify any error; proceed in this way until you think you have got your dot in its proper place;

then, and not till then, measure, with care, the distance of the point from the top and the side, and so determine whether you are right or not. This plan must be constantly followed, as by it alone can the eye be cultivated to accuracy.

The principal lines and larger masses are to be sketched first; until these are got in their proper places, the student should not attend to the minuter parts.

7.—When the original is intricate, (and of course it is likely there will be much rubbing out of errors, by which the surface of the paper would be frayed and injured) it is a good plan to make the sketch on common paper, and transfer it to that on which the drawing is to be completed.

The sketch may be transferred thus:—If the drawing is to be finished in pencil, rub the back of the sketch with a soft pencil, but use chalk if the drawing is to be completed in that material, taking care that there is a strong tint behind the lines. Lay the sketch, thus prepared, with its face upwards, over the drawing paper, and trace over the lines with a hard point, (as a pencil, a pointed piece of hard wood or ivory,) the pressure will mark the outline on the drawing paper; go over this trace carefully with pencil or chalk, and then, with a few

light whisks of a soft cloth, sweep off any loose dust that may have come from the back of the sketch. Should the cloth not remove all the soils, take some crumb of bread, about two days old, and perfectly free from butter, a few rubs of which will completely cleanse the drawing.

The student is recommended to make the copies exactly the same size as the originals, until the power is acquired of sketching correctly without much difficulty; afterwards it will be well to practice copying in different sizes, as by this means the eye will be improved in the knowledge of proportion, and the student prepared for studying from nature; besides, it is often an advantage to be able to make a copy of any required size. A few directions how to do so are here given:

8.—The first point to be attained is to make the length and breadth of the copy relatively proportional to those of the original: for instance, if the original be twenty inches long, and fifteen inches wide, and the copy be required to be twelve inches long, the width of the copy should be nine inches; for as 20 is to 15, so is 12 to 9. The relative proportions can be always found by calculation: thus, if the original be 30 inches by 26, and the length of the copy be 17 inches,

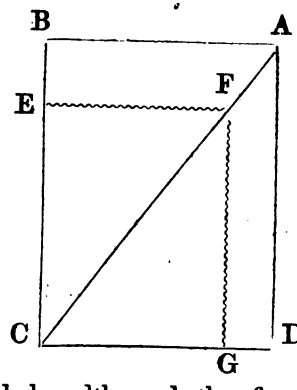
the breadth will be found, by rule of three direct, to be $14\frac{17}{10}$—

30 .. 26 .. 17
17

182
26

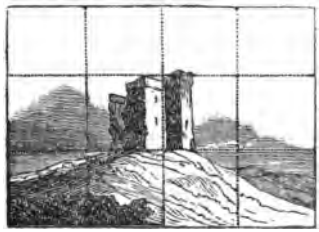
30 | 44·2 | $14\frac{22}{30}$ about $\frac{7}{10}$

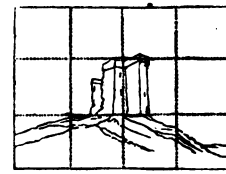
Another way is by marking the size of the original on a large board, a table, or other suitable level surface: draw a diagonal or straight line across it from corner to corner, from A to C, let the line from C to E equal the length of the intended copy, draw E F, F G parallel to the sides of the first figure (that is parallel to A B, and A D.) E F will be the required breadth, and the figure E F G C, will be of the same relative proportions as the original. If we wished to make the copy larger than the original, the process is based on the same principle; suppose the smaller figure E F G C, to be the size of the original,



and the copy were required to be the size of A B C D, the side C E and diagonal C F, must be extended sufficiently, and the figure completed by drawing the sides A B and A D parallel to those of the smaller figure.

Having fixed the length and breadth of the copy, the original may be divided into as many squares as the copyist may think proper, and the same number of squares are to be marked on the intended copy thus :—





Let the part contained in each particular square of the original, be copied into each corresponding square of the copy, and the desired result will be attained. Threads passed over small pins will answer for marking the squares on the original ; and a soft pencil, those on the copy.

Dividing into squares is used by engravers, &c. who require to copy with great accuracy. The student who intends being an

artist, is recommended not to use this method in general; but rather by a careful study of the relative positions of points, the direction of lines, their relative lengths, &c. to cultivate his eye to accuracy, so as to be able, as much as possible, to dispense with mechanical aids.

CHAPTER I.

SECOND DIVISION, LIGHT-AND-SHADE.

MATERIALS.

1. The Black Lead Pencil.
2. Italian Black Chalk.
3. Conté.
4. Dutch Chalk.
5. Red Chalk.
6. White Chalk.
7. Portcrayon.
8. Chalk Pencils, Charcoal, ditto.
9. Chalk and Charcoal in Red.
10. How to cut Chalk.
11. Papers, proper kind for Pencil & ChalkDrawings.
12. Stumps.

1.—A list of the various degrees of hardness and blackness of lead pencils will be found at the end of the work.

Those marked H. H.B. F.B. and B.B. are best for general purposes.

board is generally preferred for very neat highly finished drawings; hot pressed drawing paper answers very well for general purposes, and good post paper for beginners and common uses.

Both landscapes and figures are often done on a tinted drawing paper, called "crayon paper;" drawings on such paper can be executed in less time and with a richer effect than when white paper is used. The lights are put in with white chalk, or bottle white.

12.—A few stumps will be necessary if the student intend to make stumped drawings. Stumps are pointed rolls of leather or paper—they can be had ready made at the Artists' colour shops.

CHAPTER II.

LIGHT-AND-SHADE.

SHADING.

1. Stumping—its advantages—how to stump—proper stumps.
2. Shading by lines, or handling.
3. How to shade a sky—a flat tint—distant mountains—near mountains—trees—smooth walls—rough walls—ceilings—summary.
4. Handling figures—proper lines for them—how to be crossed—the hair—the flesh—the fingers—drapery with round folds—Sharp shadows in flesh and drapery—Handling of stumped drawings—general principles of handling—lights on crayon paper with chalk—with bottle white—coloured crayons—clean hands—proper part of a drawing to begin with.

1.—Stumping is used in figure drawing, and is a quick and effective method. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder, and roll the point of a stump in it, so as to take up a little, with this get in the shadows, tenderly and evenly, and finish them with such touches of any of the black chalks, as may be necessary to give character, sharpness, and depth; use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice.

A piece of soft calico, or the tip of the finger may be used to soften the stumping.

Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper, cork, &c. are for small drawings.

2.—Shading by lines, or "handling." By the term "handling" is meant, the management of lines in shading.

Objects of different characters require different modes of handling. Those about to be explained are adopted by the most eminent artists of the present day. To understand them a careful study of engravings, lithographs, but more especially good drawings is necessary; without such an investigation mere words will be of little use. The student will please to remember that the sloped lines of shading can be done with ease, when inclining from right to left, but are difficult to execute when inclined in the opposite direction; and any lines which, in the plate or drawing on stone, were done from right to left, will be reversed in the prints.

SHADING LANDSCAPES, BUILDINGS, &c.

3.—The part representing the blue of the sky is to be shaded by horizontal lines, flowing into

each other, so that no joining be perceptible; and it may here be observed, that when an even shade is required, and the extent is too great for each line composing it to be executed at once, then the shade is done by lines of a convenient length, their terminations being brought to fine points, and the next portion begun with fine points, and overlapping the preceding portions, they will join with the first ones, without the junction being perceptible. This mode of uniting lines is of general use, especially in figure drawing. The pencil is to be lifted off the paper at each line.

Flat tints of trees, are got in with horizontal lines, short and blunt, keeping the pencil on the paper while several are being done. The modes by which the peculiar characters of different trees are imitated, termed "touch," can be acquired only from a good master, or good examples.

Clouds are shaded with curved lines, and if crossed, they are to be by lines at acute angles with the others.

Walls are shaded by perpendicular lines, so are columns and other upright objects, as posts, masts of ships, and the like.

If the wall or other object be smooth and the lines composing the shade too long to be done at once, each line is to be done in portions, which must overlap each other, so that the junctions be not perceptible; but if the object be rough, short blunt lines are best.

Mountains are shaded by lines, corresponding in inclination with the slopes of the mountains; so are rocks, or any other objects, the inclinations of which are evident.

Distant mountains of which the tints are smooth, are shaded by fine lines, without perceptible joinings; nearer mountains, and rocks that appear rugged, are represented by short blunt lines, varying in their inclinations with the various slopes of the mountains, and by their different degrees of coarseness and bluntness, imitating the variety of ruggedness in the natural objects.

Ceilings and other horizontal objects, are represented by horizontal lines.

Thus it is seen that for all objects having a decided and visible direction, the shading must agree with it, but when there is no decided direction, the shading is done by horizontal lines.

FIGURES.

4.—The handling of drawings of the human figure, is different from landscapes, because figures

are very different objects from those which constitute landscape scenery. Figures are bounded by curves—the flesh, the hair, even the folds of the drapery partake more or less of the curved character, curved lines are therefore best for representing them. Examine a good drawing, engraving, or lithograph of the human figure, almost every line of it will be found to be curved.

The sweep of the lines should correspond pretty closely with the curvature of the original, and, like a large even shade in landscape, when each line is too long to be done at once, the termination of each portion of it must be fine, and the next overlap, so that the whole may look like one uninterrupted line. The direction of the lines used in shading the hair must be the same as it appears to have in nature, and in shading it when in curls, as the sweep of the curves cannot be always done in one touch, but, on the contrary, two or three separate touches may be required, each touch or part must begin and end fine, so that it may unite with its corresponding portion, without any apparent joining. The necessity for executing a line in portions, and uniting these portions so that no junction shall appear, is of constant occurrence.

In order to get a shadow sufficiently deep, mellow, and rich, it is necessary to cross the lines;

the crossing is to be at an acute angle, so as to form narrow lozenge-shaped interstices. Crossing at right angles is very seldom proper, it may be used when a shadow is not sufficiently clear looking; in that case, a judicious crossing at right angles will improve it very much.

In all shadings representing rounded objects, the ends of the lines should be fine, and towards the light, for if the sides lay so, it would be much more difficult to produce the effect of roundness. Hence, although in the deeper parts of a shadow, the lines may lie in whatever direction it may suit the hand to execute, yet where the shade becomes tender, the lines must have the direction that will run their ends towards the light.

The moderate fulness of the cheek is to be imitated by lines, slightly curved. The greater convexity of the fingers requires that the lines should have considerable roundness.

The above rules for shading flesh apply also to drapery. Rounded folds must be shaded by rounded lines, straight folds, by straight ones.

In shading flesh and drapery a sharp termination to the shadow is sometimes required—for instance, about the eyes, the wings of the nose, the nostrils, and the nails, as well as the sharp

folds of thin drapery; in such cases the edges of the lines must lie to the light.

A knowledge of perspective would assist the student in determining the degree of curvature proper for lines, and also the direction their convexity should have.

The finishing lines of stumped drawings are to be regulated by the rules here given.

When a drawing that has been done entirely in lines, looks poor and raw, it may be improved by rubbing the shadows gently with the tip of the finger, or a stump; of course it will lose in clearness, this may be remedied by touching over the lines with care, to restore their sharpness.

On crayon paper the lights are got in with white chalk, the handling being regulated in the same way as has been directed for the shadows; the lights may be mellowed with a stump, a piece of soft calico, or the tip of the finger.

The back-ground of figure drawings, when it consists of a shadow merely, is shaded with diagonal lines from right to left; these are almost alway crossed, and the crossing lines lie at acute

angles to the others; each line, when long, is done in portions, overlapping each other, so as to have no perceptible joinings.

It will be observed that, by the rules laid down for shading both landscapes and figures, the visible direction of an object is to be imitated by lines of corresponding direction; the rule which directs that the final lines of shadows must, when next the light have their ends towards it, may seem an exception, but it is not so, the direction is still to be followed, only choosing that by which the shadow can be best imitated. By attending to this one rule of imitating the apparent direction, the student can be scarcely ever at a loss to know how any subject should be shaded.

The lights of drawings on crayon paper, especially landscapes, are often put in with bottle white, diluted with water. Some practice is necessary in order to use it properly; in landscapes it is done in washes with a brush, in figure it is best to handle it in with a pen, laying the lines clean and steady.

When a figure drawing is finished in light-and-shade, a pleasing effect is produced by touching the lips and cheeks with a red crayon, the eyes with blue or brown, and even the hair and drapery with a little colour; the crayons must be

used very lightly, so as to keep the tints tender, they may be mellowed with a soft cloth, or the finger. The swiss and wax crayons, are very convenient for this purpose.

While using chalks and charcoal a damp cloth will be necessary to wipe the hands occasionally, as they are liable to get dirty from the dross, and it is of importance that they should be kept clean, lest any soils from them might injure the effect of the drawing. A piece of paper will also be required under the hand, to prevent its coming in contact with the drawing paper.

It is best to begin the shading at the upper left hand corner, and gradually work downwards and across, in order to avoid laying the hand over any part of the shading, for the pressure of the hand would be likely to injure the drawing.

CHAPTER III.

MISCELLANEOUS MATTERS.

1. Proper size for Studies of the Human Figure.
2. How to get the proportions of Figures in studies from Nature.
3. Drawing at an Easle.
4. Securing Drawings from rubbing.
5. Pen and Ink Drawings.
6. Permanent Conté.
7. Wax Crayons.
8. Three stages of study—the Flat—the Round, and the Life.
9. Importance of good Drawing—accuracy, selection, taste.
10. Excellence of the Greeks and Italians in Drawing.
11. The Humblest Subject admits of a Tasteful Representation.
12. The Student must at all times cultivate the gifts of Nature.

1.—The Student who purposes being an artist, is recommended to make studies of the human figure the size of life, more especially of heads, hands, and feet; until lately, owing to the small size of drawing paper, only parts of the human figure could be drawn the full size, but now paper

sufficient large for such studies, can be had at a reasonable rate.

2.—When figures are drawn smaller than life, they should be of some fixed proportion, as one half, one third, one fourth, &c. For example, if the living model be six feet high, the foot will be about twelve inches long; a study from that model will be either three feet, two feet, or one foot six inches high, according to the proportion fixed on, and the length of the foot, six inches, four inches, or three inches; in relative proportion to the drawing. By pursuing this plan the student can determine the proper size of any part of his drawing, with nearly as much certainty as if he were making a copy from another; the only exception is, that the effect of perspective influences the size of those parts of the model that are farthest from the eye, for which a due allowance must be made.

3.—It is best to rest a large drawing on an easle, and for the student to stand while executing it, as by so doing the effect can be properly seen, and the whole got in with the requisite correctness and freedom. Stumping is better than handling for very large drawings, the common stumps are too small for some purposes; larger stumps, and, for broad shades, as in back-grounds, a flat stump will be required.

If a pulley be fixed at the top of the easle, and a rope passed over it, one end being attached to the drawing board, and a sufficiently heavy weight tied to the other end, the board can be raised or lowered with the greatest ease, and by this means the trouble saved which necessarily results from the use of pegs-rests, racks, and such contrivances.

The above plan will be found equally convenient for oil paintings.

A Mahl-Stick will be required if the drawing be supported on an easle.

4.—Chalk and pencil drawings are easily injured by rubbing. There are various ways for obviating this evil.

A piece of glazed tissue paper attached to the face of the drawing, by gumming it at one of its edges, will answer tolerably well.

Skimmed new milk, weakened with a little water; thin gum water, or isinglass size, will render drawings quite secure. The milk answers best. If used too strong it will dull the drawing, if too weak the drawing will be still liable to rub.

To use any of these, the drawing must be

fastened to a board with drawing pins; hold the board in an inclined position over a dish, or other similar vessel, and pour clean water all over the drawing, commencing the wetting low down, and proceeding upwards, in horizontal rows, taking care that the whole of the paper is wetted; let the moisture drain off, and, while the paper is still wet, pour on the milk or other fluid, commencing at the top, and taking care that the entire paper be covered with it: it is not necessary to slope the drawing when using the milk; it may be laid on a table, and by giving it a slight inclination in different directions, after the milk has been poured on, the whole of the paper may be covered. The use of wetting the drawing with water is to remove any loose particles that would injure the effect of the drawing if they were suffered to remain; and the wetting is commenced at the bottom of the paper, because the loose particles will flow off the wet surface, but would adhere to a dry one; and if the wetting were begun high up, the drossy particles would form streaks by which the drawing would be injured.

If the drawing be on crayon paper, and the lights have been put in with white chalk, the securing fluid will destroy them. A drawing on crayon paper had therefore better be secured

before the lights are done, and they can be added afterwards either with bottle white, or white chalk. Bottle white is peculiarly suited for landscape drawings, as by diluting it with water, to the requisite degree of strength, it can be washed on with very good effect: it is more difficult to use it advantageously with figure drawings, particularly when they are of a large size; the best way is to handle it in carefully with a pen.

5.—A pleasing and effective drawing may be made on crayon paper, with a pen, and any brown colour, such as indelible brown ink, or warm sepia; the lights to be put in with bottle white.

6.—Melt some bees wax and a small quantity of lard or butter together, and soak No. 2 Conté in the liquor, till the crayon has thoroughly imbibed it. Drawings made with this crayon will scarcely rub at all. If too much lard be used, the drawing will be less safe, if too little, the crayon will be too hard; a few trials will satisfy the student on that head. When well prepared these crayons are very pleasant to use.

7.—There are coloured wax crayons that are very secure.

The principal modes in which drawings can be

done have been now mentioned: there are others, but those described will be quite sufficient for the student's purpose. If he can use them well, he will have gone a good way towards being a clever Artist.

But two ways of study have been indicated, namely—drawing from the flat (prints or drawings) and from the life. Before a student begins drawing from the life, it is usual to study from statues and busts, or, as it is termed, "from the round."—Any rules which have been laid down for drawing from the life, will equally apply to the other, and hence it is unnecessary in a brief work like this, to dwell upon the subject.

7.—The importance of good drawing is so great that too much attention cannot be paid to it—by good drawing is meant not a merely correct representation of any object, however tasteless or imperfect, but a correct representation of such an object, aś a well cultivated mind would admire. One purpose of the fine arts is, to represent such subjects as are most suitable to a refined mind and a pure taste, so that we may be gratified by representations of grace, dignity and beauty; and the arts, especially in their higher departments, be made sources of intellectual enjoyment, and

active promoters of the more ennobling feelings of humanity. Now objects in nature are often very deficient in the qualities necessary to constitute an excellent picture, and hence the student must not only copy with care, he must select with care also, and improve the representation by such additions as are proper to it, as well as by omitting those things that are injurious. The artists of Ancient Greece incessantly sought the perfection of form, and succeeded in producing works which have remained unequalled, from their time to the present, a period of nearly two thousand years. The great Italian Artists also laboured to attain the highest excellence of form, and the consequence is, that, though excelled in some respects by the artists of other countries, yet, from the ennobling nature of good drawing, employed on dignified and moral subjects, their works hold an admitted pre-eminence over all those that have been executed during the Christian ages. These observations on the value of good drawing are not intended to apply only to the noblest representations of the human figure and its accessories, as we find them in the best works of the Greeks and the Italians, for the same system of careful selection and correct drawing, is applicable to every class of subject: even in representing the humblest weed, a good choice should be made, a tasteful representation given,

and, a character of refined art diffused over the representation. These remarks may seem suitable only to the more advanced period of a student's career, such limitation is not intended; at every period the cultivation of a pure taste should be attended to with the utmost care. However much nature may have gifted us with genius, the resources of art are necessary for its full developement; and, as the worthless crab has, by assiduous cultivation, been improved into the delicious apple, so the powers with which nature may have gifted the student, will be useless if neglected; but by proper cultivation may be rendered a means of honorable distinction and emolument to their possessor, and of the purest pleasure, perhaps of high moral improvement, to those who shall have the good fortune of looking on the fruits of their successful exertion. The aphorism of the ancient writer:

"Nullus dies sine lineâ."

is as necessary to the student in art as in literature. But while there should be "no day without a line," care must be taken to avoid that "laborious idleness" in which the hand is busy, but the understanding idle. Sir Joshua Reynolds, in his discourses on the Fine Arts, says:—"The great business of study is to form a *mind* adapted

and adequate to all times, and all occasions; to which all nature is laid open, and which may be said to possess the key of her inexhaustible riches." To those excellent discourses the Author begs leave to refer the professional student for much valuable information on the Fine Arts.

A GUIDE TO PICTORIAL ART.

PART 2.

WATER COLOURS.

INTRODUCTION.

1. Great improvements in modern Water Colours. They excel Oils for some purposes. Water Colour Paintings highly esteemed by the patrons of Art.
2. The peculiar excellencies of Water Colours.

The first part of this work was devoted altogether to the subject of drawing, which of necessity, forms the introductory portion of a course of study, and will require the utmost attention at all times; still colour is necessary to complete a picture. The subject of painting in water colours will occupy the second portion of this work.

1.—During the present Century Water Colours have risen to an importance, of which previously they had not been deemed capable; the persevering exertions of Colour-makers to improve

the colours, and of Artists to develope their full capabilities, have resulted in the creation of a new art, the present style of water colour painting; a style which rivals, and, in some respects, excels oil painting: while the emoluments received by its successful professors are a satisfactory proof of the high estimation in which water colour pictures are held by the patrons of art.

2.—The advantages possessed by water colours are, a purity and lightness in the skies and distances, unattainable by any other material, while the foregrounds can be rendered with a force and detail scarcely, if at all inferior to oils; they are free from the glossiness so unpleasant in oil pictures; they answer for framing as well, while, by their peculiar capability of being kept in a portfolio, they can lie in a small space secure from injury, and easy of removal; besides a drawing can be discontinued at any period of its progress without inconvenience; the process is simple, cleanly, and inodorous; the work dries rapidly; the materials are very portable; they are admirably adapted for slight sketches, while they are equal to the richest effect, and the most elaborate finish. Their range of usefulness is therefore very great, and hence they are employed in works of a high character; in sketching from

nature; by amateurs; in teaching; and a variety of the minor branches of the fine arts.

With respect to the method of preparing water colours, there can be no doubt, and years of experience in the manufacture of water colours have proved the fact, that a vegetable mucilage is the most proper for them; animal mucilage is liable to rapid decomposition, and requires the aid of essential oils to hide the disagreeable effluvia arising from it; these scents do no further good, while, on the other hand, they have a deteriorating influence on many colours. To test colour so prepared, it is only requisite to put a little piece to soak in clean water, and if prepared with any animal mucilage, it will emit a disagreeable smell in a day or so, while the vegetable mucilage emits only a slight acid odour. The more simple water colours are prepared the better, and the more likely to be permanent.

CHAPTER I.

MATERIALS USED FOR WATER COLOURS.

1. General qualities of Colours.
2. Tone, Permanency, Power, Transparency, Body.
3. Fitness for even Tints.

The pigments, or substances used for paints, are derived from various sources, and possess qualities which fit them in different degrees for the variety of purposes to which they are applied in the arts. Some are formed in a natural state, of which the ochres, and some of the browns are instances; but the greater number are artificial products, and all in their conversion from the state of rough pigment to that of finished colour, undergo a variety of processes, many of which are laborious and require great knowledge and attention. The mineral, vegetable, and animal kingdoms have been ransacked, the aid of modern science evoked, and the ingenuity of the manufacturer exerted, to provide colours suited to the variety of ways in which they are made use of in the present day. It is gratifying to know that in the department of water colours these exertions

have been crowned with the most triumphant success, as is clearly shewn by the variety, beauty, and general excellence of our present list of water colours.

Water Colours differ from each other not only in tone but also in permanency, power, transparency, and fitness for even washes. These qualities constitute their most valuable characteristics, and to them, therefore, the attention of the student is first directed.

TONE.

By Tone is meant the particular hue of a colour, as whether it is a blue, a red, or a yellow; whether the blue is pure, or inclines to the purple, the green, or the grey. Some colours resemble others very closely in tone, but differ in other qualities, hence the tone of a colour is no proof of its fitness for any particular purpose in art; for instance, the common lakes and the madder lakes are not dissimilar in tone, but the former have more power, the latter more permanency; one kind will answer for rich shadows, the other for delicate tints.

PERMANENCY.

This is a quality of primary importance in some departments of the fine arts, in others it is of minor value. An artist who expects his picture

to be exposed for years to the influence of day light, and perhaps occasionally of sunshine, must be careful to select permanent colours, and must even sacrifice purity of tone if necessary, for that purpose; but if the colour should be only required for a temporary purpose, or if a change in tone should be a matter of no great moment, then a colour that is not permanent, but is of a clear hue and washes well, will be preferred to a permanent one that is not so pleasing in tone, or does not answer for even washes.

POWER, TRANSPARENCY, AND BODY.

By Power is meant the capability of a colour for producing deep shadows; by transparency, that it will not hide other tints when passed over them. Body is the opposite of these, and is termed opacity.

Power.—A variety of tints from the palest to the very darkest can be made with prussian blue; with cobalt, on the contrary, dark tints cannot be made; hence prussian blue has more power than cobalt.

Transparency.—If a wash of prussian blue be passed over a red tint,—crimson lake, for instance,—the colour will be neither blue nor red, but purple, a compound of both; this effect arises from the prussian blue being a transparent colour,

and consequently allowing the red to be seen through it, as if it were blue glass (hence colours that have this property are called glazing colours.) All colours possessing power possess transparency also; but the converse is not always equally true, as there are some transparent colours destitute of power.

Body.—Every colour can, by being mixed with water, in various quantities, be made to produce tints from the very lightest to whatever depth the power of each colour reaches; it is on this property that water colour painters chiefly depend for producing their effects; but every colour will not produce dark tints in an equal degree, many of them consist of but a small quantity of colouring matter, combined in some instances with a transparent base, as is the case in gamboge; and in others with an earth, which being opaque, such colours have "body;" of these yellow ochre is an example. If with a strong tint of prussian blue, a quantity of white be added, the colour will have lost its power and transparency, it will, in fact, be united to an opaque base, and become semi-transparent; and if passed over another colour, (as a tint of crimson lake,) will still retain its own hue; nor will its depth be increased by increasing the quantity put on. Such is the nature of a colour possessing body; in proportion a colour has this

property, it veils or hides any colour it is passed over, and is deficient in the power of producing dark tints.

These qualities of power, transparency, and body, are of essential use in the various processes of water colour painting, as will be shewn when treating on the practice of the art.

Colours are divided by Artists into the primary,—blue, red, and yellow; secondary,—orange, purple, and green; and tertiary,—brown, grey, and olive: this division, though theoretic, is so convenient, that it is generally adopted in practice. Two classes of pigments however, are excluded by it, namely, blacks and whites. The above arrangement, with these two classes added, is the one followed in this work.

BLUES.

ULTRAMARINE.—A brilliant blue of the purest tint, one of the most permanent colours. Semi-opaque, mixes and washes badly. This colour is heavy, and will not float in water; it has been also found impossible to divert it of a gritty quality, being insoluble in water. These defects render it unfit for even washes, and, added to its very high price, cause it to be very little used, more particularly since the chemical science

has enabled colour-makers to furnish artists with the imitation, Ultramarine, at a cheap rate.

FRENCH, OR CONSTANT BLUE.—The imitation Ultramarine; a brilliant blue, nearly equal to Ultramarine in tone, permanency and power: washes well.

COBALT BLUE.—A pure blue, nearly equal to constant blue; has less power, is tolerably permanent; washes well, and is a useful colour for compounding ærial greys for the distances in landscapes, but is not proper for foregrounds, as it has too much body: is prepared from the metal cobalt.

PRUSSIAN BLUE.—A bright blue, not permanent, possesses considerable power, it washes well; is prepared from ferrocyanogen and iron: and is used by architects and engineers for its excellent qualities in tinting, and by figure and landscape painters occasionally, (though not to be depended on for permanency,) in compounding greens and purples.

ANTWERP BLUE.—Has less power than prussian blue, which it resembles in other respects.

INDIGO.—A rather dull blue; permanent, great

power, washes well; is much used for dull greens and greys: is prepared from the indigo plant.

INTENSE BLUE.—Another preparation of indigo, more brilliant than the former; great power, is difficult to use in washes, as it penetrates the paper very quickly: is used in compounding deep blacks.

SMALT.—A bright deep blue, permanent, considerable power, washes badly; is used principally for flowers and draperies: is prepared from the metal cobalt.

BLUE VERDITER.—A colour of little use; is a purple bright blue, not to be depended on for permanency: not much power.

REDS.

CRIMSON LAKE.—A rich deep rose-red, soon loses its brilliancy; has considerable power, washes well, cannot well be done without for some purposes: is used chiefly in deep shadows, where the change it suffers is not of much consequence; architects and engineers also find it valuable from its clear tone and excellence in washes.

SCARLET LAKE.—Is, as its name implies, more

scarlet in its tone than the preceding, it has less power: resembles crimson lake in its other qualities.

PURPLE LAKE.—Is a deep purplish red, in other respects like the preceding lakes: these three lakes are prepared from the cochineal insect.

ROSE MADDER AND MADDER LAKE.—These are very similar in tone, being a rose red, are permanent, transparent, but not much power; wash moderately well, and are to be preferred to the former lakes where delicacy and permanency are required: are prepared from the madder root.

DEEP ROSE.—A brilliant rose tint, considerable power and permanency: washes well.

CARMINE.—A very fine toned rose red, not permanent, of considerable power, washes well: prepared from the cochineal insect.

VERMILLION.—A scarlet red, is reputed to stand well, has great body; is so heavy that it will not float in water, and hence it washes badly: is a sulphuret of mercury.

SCARLET VERMILLION.—Properties like the former, with the exception that it washes better, and is more scarlet in hue: it stands badly.

ORANGE VERMILLION.—More orange in tone than the preceding, rather more transparency, washes somewhat better; is generally esteemed by miniature and flower painters.

PURE SCARLET, OR IODINE SCARLET.—A very vivid scarlet, not to be depended on for permanency; has great body, washes badly: answers when touches of positive colour are required. To be kept from iron.

INDIAN RED.—A dull lakey red, permanent, considerable body, washes well: is chiefly used for greys with indigo, and for back grounds in miniature: is a paroxide of iron.

LIGHT RED.—A dull orange, permanent, considerable body, washes well; is used both in figure and landscape for the lighter tints; mixed with cobalt it makes a good grey: is ochre burnt.

VENETIAN RED.—Like the former in every respect, but that it is a milder orange tone, hence it is preferred by many artists to light red: is a preparation of iron.

RED LEAD.—A bright scarlet, not permanent, considerable body, washes badly. This colour is not safe to use, as it is liable to change into a dull leaden brown: is a preparation of red oxide of lead.

BURNT CARMINE.—A rich toned reddish colour, not very permanent, considerable power: washes well.

YELLOWS.

CADMIUM YELLOW.—A brilliant yellow, considered permanent, semi-transparent, washes well. This is a new colour, prepared from the metal cadmium.

GAMBOGE.—A lively yellow, not very permanent; no great power, though very transparent; washes well, is a gum resin, in light washes it is a pure yellow; when used strong it verges on the brown; it serves to brighten greens and oranges, either by glazing (washing transparent colours over others) or by mixing with blues or reds.

YELLOW OCHRE.—A warm yellow, not very bright, permanent, considerable body, washes well: is an earth.

BROWN OCHRE.—Like the former, but more brown in tone, and possessing more power.

ROMAN OCHRE.—A richer yellow than brown ochre, in other respects like the two preceding. The ochres, especially the last, are of considerable use, their tone is agreeable, and their permanency

constitute a strong recommendation to the artist; they are used for light tints, and compounding browns and greens; the last mixed with a rich warm transparent yellow, and brightened with light red, or burnt sienna, produces a fine autumnal tint; and, in combination with antwerp blue, or indigo, it gives a useful series of quiet low toned greens.

RAW SIENNA.—A warm and rather rich yellow, permanent, no great power, washes tolerably well, is a little gummy, or rather pasty: is an earth, the terra-de-sienna of the old painters.

MARS YELLOW.—A warm yellow, permanent, considerable body, washes well: Is an artificial ochre.

ITALIAN PINK.—A rich transparent yellow, bordering on a greenish hue, not very permanent, is used to brighten burnt sienna for a sunny tone; and, as it is a good glazing colour, it serves to enrich greens, and improve autumnal tints.

YELLOW LAKE.—Is very like the former in its general properties, with less power: both these colours are vegetable products.

CHROME.—There are three shades of chrome, pale, deep, and orange; the pale is a pure yellow, the second a rich toned yellow, the

last a deep orange tone; they are held by some to be very permanent, others think them unsafe. The Author's experience is in favour of their permanency. They are colours of a strong body, wash tolerably well: are chromates of lead.

INDIAN YELLOW.—A rich yellow, tolerably permanent, useful in draperies, flowers, and in compounding rich landscape greens; it washes well, and possesses considerable power: is a preparation from the leaves of an indian tree united with an animal product.

LEMON YELLOW.—A delicate yellow, permanent, possesses no power, and not much body, washes well: is prepared from platina.

KING'S YELLOW.—A bright yellow, not to be depended on for permanency; oxides of lead injure it, has considerable body, does not wash very well: is a sulphuret of arsenic

GALLSTONE.—A rich yellow, perhaps the most gorgeous we have, is not permanent, considerable depth, is used in flower painting, washes well: is an animal product.

NAPLES YELLOW.—A pale yellow, permanent, but iron injures it, (therefore the ochres, light red, venetian red, mars yellow and orange,

prussian and antwerp blues are likely to injure it,) has considerable body, washes tolerably well: is a compound of zinc or lead, and antimony.

Brown Pink.—A dull greenish yellow, tolerably permanent, safest in dark shades, considerable power, washes well, is a vegetable preparation. This colour is of great use in landscape, giving rich deep tints in foliage and foregrounds; in combination with gamboge, burnt sienna, or roman ochre, it produces rich warm tones, and with indigo, a good landscape green. There are two tints of brown pink—the green and the autumnal tint.

GREENS.

Emerald Green.—A brilliant pea green, not to be depended on for permanency, has considerable body, washes well, prepared from copper. This brilliant green is generally employed very sparingly, as it attracts the eye so decidedly to whatever part of the picture it occupies; is used for the heads of boats, the bright lights of curtains, and similar uses: no mixture will answer equally well for such purposes.

Green Bice.—A light and rather warm green, not permanent, a body colour, washes well, is but little used: from copper.

HOOKER'S GREEN'S.—Bright grass greens; tolerably permanent, considerable power: wash well.

PRUSSIAN GREEN.—A very cold green; a mixture of gamboge and prussian blue.

TERRA VERTE.—Is used only in oil painting.

OLIVE GREEN.—Sometimes called Dr. Wint's green; a compound green, of a rather low tone, permanent, considerable power, washes well; is a useful green for landscapes.

SAP GREEN.—A grass green, not permanent, is transparent, but feeble, being gummy; washes badly: is a vegetable product from indian berries.

VERDIGRIS.—A sea green, not permanent, transparent, but little power, washes well, does not answer for mixing with other colours: from copper.

ORANGE.

MARS ORANGE.—A deeper tint than Mars yellow, which resembles in other respects.

ORANGE CHROME has been mentioned already, under the head "Chrome."

ORPIMENT.—Out of use now.

PURPLE:

There is a compound purple, named *purple;* a good purple tone, considerable power, washes well: is a compound of prussian blue and lake.

BROWNS, GREYS, BLACKS AND WHITES.

BURNT SIENNA.—A reddish brown, very permanent, tolerably powerful, washes well, is apt to look foxy in dark shadows; its value in brightening autumnal tints has been already mentioned in treating of gamboge and the ochres; it is a colour of extensive use, particularly in landscapes: with blue it makes low toned greens, and with careful management may be used to great advantage in flesh and hair, in combination with other qualifying colours: it is burnt raw sienna.

RAW UMBER.—A low toned brown, permanent, not much power, washes very well; is of use in buildings, and low toned greens for distances: is used principally in oil painting.

BURNT UMBER.—In qualities like the preceding, but that the tone is a deeper reddish brown, is more useful than the former: both are earths.

VANDYKE BROWN.—A rich brown, permanent, considerable power, washes very well; is a bog earth. This is a very useful colour: with blues it makes a series of neutral greens, of considerable power.

SEPIA.—A very low toned brown, permanent, great power, one of the best washing colours we have; hence it is used for studies in one tint: with a bright deep blue, as prussian blue, it will make low olive greens, and with gamboge a greenish brown: is the concreted ink of the cuttle or sepia fish.

WARM SEPIA.—A compound consisting of sepia and a warm colour to improve the tone; is a little warmer, but in other respects is similar to sepia.

CHALON'S BROWN.—Of a warm hue, permanent, considerable power, washes very well: was invented by the celebrated Chalon, and has been used by sketching societies to make light-and-shade drawings on tinted paper.

COLOGNE EARTH.—A cool low toned brown, permanent, does not wash very well, is useful in buildings.

BISTRE.—A rich brown, permanent, considerable power, washes well.

MADDER BROWN.—A rich warm brown, permanent, great power, washes well.

INDELIBLE BROWN INK.—This is a fluid of a rich brown colour, permanent; it is generally used with a reed pen for marking the details in pictorial architecture; as its name imports, it is indelible on the paper once it is dry, so that the artist can wash over it repeatedly, without disturbing it; and this quality it retains even when diluted with water to a very faint tint.

PAYNE'S GREY.—A compound grey, of a cool tone, is permanent, great body, washes well.

NEUTRAL TINT.—A warmer grey than the former; is also a compound colour, and resembles the preceding in every other respect.

IVORY BLACK.—A deep black, permanent, considerable power, washes well: is ivory charred.

LAMP BLACK.—Has more body than the former: of a cold tint, and very opaque.

BLUE BLACK.—Like the two preceding, but bluer in tone: a vegetable black.

INDIAN INK.—This is a weak black, yet from its mellowness in working, and a degree of fix-

edness on the paper, it is extensively used by architects and engineers: it works very soft and mellow in washes, but its feebleness prevents its being used extensively for light-and-shade drawings; is permanent.

BRITISH INK.—A more powerful black than indian ink; is permanent, but has a coarseness about it that prevents its rivalling the foreign product: is lamp black, with an excess of ox-gall.

CHINESE WHITE.—A good white, permanent, considerable body, washes well; the oxide of zinc.

CONSTANT WHITE.—A brilliant white, permanent; it dries many degrees higher than it appears while wet: it answers well where great brilliancy is required, but needs considerable practice to use it successfully in tender touches: is the sulphate of barytes. These whites are prepared in cake as well as in the fluid state: they injure vegetable colours.

FLAKE WHITE.—Is liable to change: is a carbonate of lead.

In the list of colours which has been given, there are very few compounded of two or more pigments: Warm Sepia, Purple, Chalon's Brown,

Olive Green, Hooker's Greens, Neutral Tint, and Payne's Grey, being the only ones contained in the list. For the general purposes of art, it is best that the colour-maker should prepare the pigments in a pure state, leaving to the artist the business of compounding his tints as he may require; but as for particular objects certain tints must be constantly required, some artists of eminence have invented compound tints, the excellence of which has caused them to be generally used, of which De Wint's Green and Chalon's Brown are instances. Harding, Holland, and Varley, three artists of talent, have invented an entire series of tints, suited for their peculiar styles in the branches of art they professed, namely—miniature, flowers, and landscape; for these they have been found of considerable use, especially by amateurs. They may be depended on for possessing those qualities that would render them most generally useful. Harding's tints for miniature painting, Holland's tints for flower painting, and Varley's tints for landscape painting, are prepared only by Messrs. ROWNEY & Co. the Artists' Colour Manufacturers, of 51, *Rathbone-place, London.* As a particular list of these is given, and each colour is named from its tint, it seems unnecessary to enter into a more particular description of them.

LIST OF COLOURS.

HARDING'S PERMANENT TINTS FOR MINIATURE PAINTING.

Fair Complexion	Intense Sepia
Dark do.	Light Amber
Carnation	Dark Amber
Auburn	Imperial Blue
Demi Tint	Deep Blue
Shadow Colour	Morone Crimson

ROLLAND'S TINTS FOR FLOWER PAINTING.

Damask	Yellow Green
Bright Orange	Dark Green
Rose Tint	Brown
Blue, No. 1	Shade Tint for White
Blue, No. 2	Ditto do. for Yellow
Yellow	White

VARLEY'S TINTS FOR LANDSCAPE PAINTING.

Pure Green	Dark Warm Green, No. 1
Warm Grey	Warm Green, No. 2
Purple Grey	Orange
Neutral Tint	

CHAPTER II.

As the student may find it more convenient for the purpose of reference, to have a list of colours arranged in alphabetical order, one is here given in which the name, tone, permanency, power, and fitness for washes are specified in separate columns.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Antwerp Blue.....	a bright blue.....	not much	tolerable.....	very well.
Azure Blue.....	a brilliant blue....	considerable.....	not much.	very well.
Bistre	a rich brown.....	stands well.	great..... ...	very well.
Blue Black.....	deep and blueish..	stands well.	great.....	very well.
British Ink.....	a good black.....	permanent.....	great.....	very well.
Blue Verditer.....	a pale bright blue..	not safe.....	not much.	well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Brown Pink.	dull brownish yellow	stands.	great.	very well.
Brown Ochre.	dull reddish yellow	stands well.	middling.	very well.
Burnt Brown Ochre.	dull red.	stands well	middling.	well.
Burnt Carmine.	a deep red.	not much.	great.	very well.
Burnt Sienna.	a reddish brown.	quite permanent	considerable.	very well.
Burnt Umber.	a dull reddish brown	quite permanent	considerable.	very well.
Cadmium Yellow.	a rich yellow.	supposed to be permanent.	middling.	very well.
Carmine.	a warm rose red	not much.	considerable.	very well.
Chrome.	*(See Yellow, Orange, and Deep Chromes.)*			
Chalon's Brown.	a rich brown.	quite permanent	considerable.	very well.
Chinese White.	a pure white	quite permanent	considerable.	very well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Cobalt	a bright blue	stands	middling	very well.
Cologne Earth	a cool brown	permanent	tolerable	middling.
Constant Blue	pure and brilliant	considerable	considerable	very well.
Constant White	pure white	considerable	middling	well.
Crimson Lake	a rose red	not very great	considerable	very well.
Dahlia Carmine	a lake red	not much	tolerable	well.
Deep Chrome	a deep yellow	safe	considerable	middling.
Deep Rose	a rich rose red	permanent	considerable	very well.
De Wint's Green	*(See Olive Green.)*			
Emerald Green	most brilliant green	doubtful	considerable body	well.
Flake White	a pure white	not safe	great body	well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
French Ultramarine....	*(See Constant Blue.)*			
Gallstone.....	a brilliant yellow..	not safe.....	considerable.....	very well.
Gamboge.....	a bright yellow....	not much.....	not much.....	very well.
Green Biee.....	a light green.....	not safe.....	a good body.....	well.
Hooker's Greens.....	grass green	middling	considerable.....	well.
Indian Ink.....	a pale black... ...	very permanent...	feeble.....	well.
Indian Red.....	a dull lakey red...	very permanent...	considerable body..	well.
Indian Yellow.....	a rich yellow.....	permanent.....	considerable.....	well.
Intense Blue.....	a rather bright blue	great.....	very great.....	badly.
Indigo.....	a dull blue.....	great.....	great.....	very well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Italian Pink	a rich greenish yellow	not much	not much	very well
Ivory Black	a good black	permanent	considerable	very well.
King's Yellow	a bright yellow	not safe	considerable body	badly.
Lake	*(See Crimson, Madder Purple, Scarlet, and Yellow Lakes.)*			
Lamp Black	a pale black	stands well	not very much	very well.
Lemon Yellow	very pale yellow	stands well	not much	very well.
Light Red	a dull orange	stands well	considerable body	well.
Madder Browns	a rich reddish brown	quite permanent	considerable	very well.
Madder Lake	a rose red	very great	not much	very well.
Mars Orange	an ochrey red	great	not much	well.
Mars Yellow	an ochrey yellow	great	not much	well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Naples Yellow.....	a pale yellow.....	permanent.....	considerable body..	pretty well.
Neutral Tint.....	a warm grey.....	permanent.....	great body	very well.
Ochre.....	*(See Brown, Roman,*	*and Yellow Ochres.)*		
Olive Green.....	a rather dull green	very great.....	great power	very well.
Orange Chrome.....	a deep orange.....	stands well.....	considerable body..	well.
Orange Mineral.....	*(The same as Red*	*Lead.)*		
Orange Orpiment.....	*(Not used.)*			
Orange Vermillion.....	a scarlet.....	stands well	great body	badly.
Pale Chrome.....	a pure yellow.....	stands well.....	considerable body..	well.
Payne's Grey.....	a cool grey.....	permanent.....	great power	very well.
Permanent Blue.	pure and brilliant..	permanent	not much	well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Permanent White.	pure white.....	great.	considerable body..	tolerably well.
Pink Madder.....	a pure rose.....	quite permanent..	feeble.....	very well.
Prussian Blue.....	a bright blue.....	not much.....	great.....	very well,
Prussian Green.....	a very cold green..	middling	great	very well.
Pure Scarlet.....	a very bright scarlet	not safe.....	great body	badly.
Purple.....	a pure purple.....	middling.....	great power	very well.
Purple Lake.....	a purple red.....	not very great	considerable.....	very well.
Raw Sienna.....	a warm yellow....	considerable.....	considerable.....	well.
Raw Umber.....	a dull yellow brown	considerable.....	middling.....	very well.
Red Lead.....	a bright scarlet....	not safe.....	great body.....	badly.
Roman Ochre.....	a warm yellow....	very great.....	considerable.....	very well.

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Roman Sepia.....	*(Very like the other*	*Sepia.)*		
Rose Madder.....	a rose red.....	very great.....	not much.....	very well.
Sap Green.....	a grass green.....	not safe.....	tolerable.....	well.
Scarlet.....	*(See Pure Scarlet.)*			
Scarlet Lake.....	a rose red.....	not very great,....	no great power....	very well.
Scarlet Vermillion.....	a scarlet.....	stands badly.....	great body.....	middling.
Sepia.....	a very dull brown.	quite permanent..	great power.....	extremely well.
Sienna.....	*(See Raw and Burnt*	*Sienna.)*		
Smalt.....	a bright blue.....	considerable	considerable.....	badly.
Ultramarine.....	a pure blue.....	very great.....	not much.....	badly.
Umber	*(See Raw and Burnt*	*Umbers.)*		

NAME.	TONE.	PERMANENCY.	POWER.	WASHES.
Vandyke Brown.....	a rich brown.....	very permanent...	very great.....	very well.
Venetian Red	a dull orange.....	stands well	great body.....	well.
Verdigris	a sea green.....	not safe	not much.....	well.
Vermillion.....	a scarlet.....	stands well	great body.....	badly.
White	*(See Chinese, Constant, Flake, and Permanent White.)*			
Yellow Chrome.....	a pure yellow.....	permanent.....	considerable body..	well.
Yellow Lake.....	a bright yellow....	not much.....	not much.....	very well.
Yellow Ochre	a warm yellow....	very great.....	good body.....	well.

The list contains nearly a hundred colours: there are more manufactured, but the above will be found amply sufficient for every purpose.

The qualities ascribed are not invariable: there are considerable differences between the colours of different makers; and even the same maker will occasionally produce a colour vastly superior to the general quality. The Author has, for many years, principally used those made by the Messrs. ROWNEY, DILLON and ROWNEY, and it is chiefly with reference to theirs, that the descriptions have been given.

CHAPTER III.

1. Papers—rough, plain, hot pressed, extra thick—paper-makers' sizes.
2. Brushes in quill, in tin, round, flat, ordinary points, down pointed.
3. Water.
4. Gum.
5. Drawing boards to stretch paper.
6. T square compass, drawing desk, water vessels, slabs.

PAPER.

1.—Drawing Paper varies in quality very much; some makers use inferior materials, and in bleaching employ an acid which produces great whiteness, but has the dangerous property of changing vegetable blues and greens into red; such papers must, of course, be carefully avoided by the water colour artist. The Author has found Whatman's papers always very good; those styled Harding's drawing papers were invented by a distinguished artist, and may be safely depended on.

Drawing Papers have three different surfaces, "rough," "plain," and "hot pressed;" the first, also called cartridge, is preferred by some eminent artists, but the plain has a slightly rough surface, and is the kind most generally used; the hot pressed is too smooth, except for very neat drawings.

The sizes of drawing papers vary. For general use perhaps "double elephant" will be found best, it is a good size, stout, cheap, and has a good surface. "Antiquarian" is another excellent paper, and "emperor" answers for unusually large drawings.

The larger sized papers are made thicker than the smaller; but besides, these papers are made "extra thick" for certain purposes; and in "London" and "Bristol" boards, a very stout article is furnished, consisting of several sheets of paper pasted firmly together: these are very much used by flower and miniature painters, and also by drawing masters in teaching water colours.

Harding's drawing paper is made of two degrees of stoutness: the size is 30 inches by 22.

THE SIZES OF OTHER PAPERS ARE

Demy.....20 in. by 15		Elephant.....28 in. by 23	
Medium..... 22	" 17	Columbier..... 34	" 23
Royal..... 24	" 19	Atlas.....33	" 26
Super Royal....27	" 19	Double Elephant 40	" 26
Imperial.....30	" 21	Antiquarian.....52	" 31

Emperor 66 inches by 47.

Royal and Imperial are the sizes that are made extra stout.

BRUSHES.

2.—Brushes are made both round and flat; the round answer for general use, the flat for laying level washes, softening tints, &c. The round are made both in quill and tin, and their points are of two kinds: the common ones and the French, or dome pointed; the common serve for most purposes; the others come to a fine point, and will be required when minute precision is necessary. The size of the brush must depend on the size of the drawing to be executed: a general rule is to use a large brush in preference to a small one when the drawing admits of it.

Camel's hair brushes are the ones generally used for water coloured drawings. Sables, from their

possessing more strength, are preferred occasionally; the brown sables are not so strong as the red ones, and, for that reason answer better for water colour painting. Sable brushes are very high priced; some of them cost upwards of a guinea a single brush.

3.—That the water should be good is of importance; in some places river or spring water is impregnated with lime and other matters, that render it unfit for the artist's purpose; some artists use distilled water. There should be always, at least, two vessels of water, one to cleanse the brushes in, the other for mixing tints. The brushes should always be washed out quite clean and left in a proper shape, when putting by for future use.

4.—Gum water is occasionally required; it is best made fresh from the best gum arabic: a little white sugar candy will improve it.

5.—Drawing boards for water colours are of two kinds, the panelled and the plain: the panelled answer for stretching paper without pasting; the paper, being first thoroughly wetted, is laid level on the panel, and both being forced into the outer frame, are kept in their places by means of two sticks let into the frame at the back of the panel; the paper when dry will be quite level;

by this means the unpleasant puckering which occurs when paper is wetted without being stretched will be avoided. Most artists, however, prefer stretching their paper on a plain board: the way is to wet the paper well on both sides with a soft sponge and clean water, and leave it to soak; wet the drawing board, but less than the size of the paper by at least an inch all round; lay the paper on the board, and gently press it down with the damp sponge; raise the edges of the paper a little, and, with a hog's hair brush, put paste, or still better, glue, under them, to about half an inch in; lay down the edges again, press them down with a dry cloth, then lay the board perfectly level, and wet the paper, except at the edges, taking care not to leave the wet in pools on it. As paper expands while wet, and shrinks again in drying, the object of the directions here given is, that the edges may be dried before the middle, which being accomplished, the paper will be perfectly level: and even should it bag a little when a large wash be put on, or the paper otherwise made very wet in the process of getting in the picture, still it will, when dry, return to its level condition.

Drawing boards are made in regular sizes to suit the various drawing papers.

6 —The student will find a T square useful for

squaring the drawing, and a plain compass may also be occasionally necessary. A drawing desk, with a rack at the back, by which it may be sloped more or less, as occasion may demand, will be an advantage.

The student should always be provided with soft blotting paper, or a piece of soft cloth to wipe the brush on. The brush should not be put in the mouth, as some of the colours are very deleterious, and, besides, saliva injures the tints. A couple of white plates will generally be sufficient for mixing the tints in; if the drawing be large and a good deal of tint required, small delf saucers answer very well for holding the colour. Various kinds of slabs have been invented, and are to be had at most colour shops; each kind has certain advantages and disadvantages: the plain plates and saucers are preferred by many artists to any kind of slab.

CHAPTER IV.

1. A box of colours for general use.
2. Theory of compounding tints—practical illustrations.
3. The modern system of water colours.
4. The axiom of Rubens.

The list of colours which has been given contains many for which an artist would, in general, have no occasion, though each colour may be of use for a particular purpose: in some cases permanency is not of so much consequence as brilliancy of tint, or evenness in the washes; for instance, an engineer may wish to have a part of his plan of a light blue tint, for his purpose perhaps prussian blue will answer best, as it washes very evenly; but if an artist wish to have a light blue sky he must use some of the more permanent blues which may not wash so well, but will produce a more ærial effect, besides being permanent. Again, a pale yellow, of a strong body, is required (for touching the lights on gold lace, for instance) naples yellow may be used for the purpose, or constant white, toned with yellow: again, if we wish to give a yellow tone to a light tint in our picture, naples

yellow will do this, and not darken the colour; gamboge will do so and deepen the shade. Thus the artist may at times have to seek in the whole range of colours for the one adapted to his purpose. But, as the student cannot be expected to enter on a search of this nature, a list of colours suited for the general purposes of figure and landscape painting is here given. Not meaning to imply that every good colour is named, nor even that no more than are mentioned will be ever required, but merely that these will answer very well for most occasions, while, as the student advances, a greater variety may be adopted, as an advantage will be found in having a rich assortment of colours so soon as the student knows how to make a proper use of them.

List of colours for general use in figure and landscape :—Cobalt, Prussian Blue, Indigo, Crimson Lake, Vermillion, Venetian Red, Madder Lake, Indian Red, Gamboge, Raw Sienna, Roman Ochre, Brown Pink, Burnt Sienna, Vandyke Brown, Sepia, Warm Sepia, Madder Brown, Blue Black, Permanent White. If the white, instead of being in cake, be got in the fluid state, there will be eighteen colours, a usual number in a colour box.

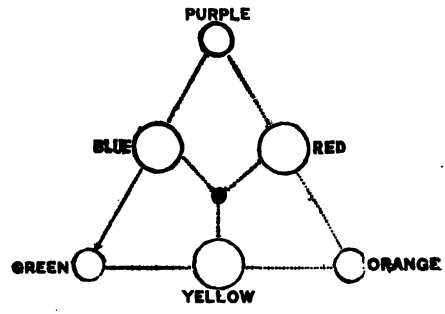
In the above list it will be seen that the greater part of the colours are of considerable power,

such colours being those most generally required for the purposes of art; and when a touch of body colour is wanted in the lights, a little white toned to the proper tint will serve the purpose.

HOW TO COMPOUND TINTS.

2.—The colours with which the artist is furnished by the colour maker are not, with few exceptions, of the tints that will be required: to be able to mix and alter tints is therefore necessary.

The theory of compounding tints may be illustrated in the following way:—



Rub prussian blue, lake and gamboge, on separate parts of a plate; these will represent the three primitives—*Blue*, *Red*, and *Yellow*; unite the blue and red together, they will pro-

duce *purple*, the blue and yellow will produce *green*; and the red and yellow *orange*; and by blending the blue, red, and yellow together, in various proportions, *grey*, *olive*, and *brown*, will be produced. Thus, then, we have the primaries blue, red, and yellow—no compounding of colours will imitate these; the secondaries, purple, green, and orange; and the tertiaries grey, olive, and brown. To produce the secondaries, tertiaries and various colours may be employed, according to the particular quality of tone wished for; by uniting the three primaries in such quantities that the tones will be equally balanced, and using them sufficiently strong, they will produce black.

In practice, if we wish for a dull orange, venetian red, with a little ochre, will produce it. If a brilliant orange be required, a wash of vermillion being laid on first, and when dry, a wash of gamboge passed over it will give a tolerably brilliant orange. If we desire to neutralize either of these tints, as orange is composed of red and yellow, the third primary, blue, must be used: in the same way, if a tint be too purply, a little yellow will correct it; if a green be too bright the evil can be remedied by adding some red. Thus, in each case, the third primary is employed to neutralize the brilliancy of the others.

The system which is best adapted for developing the full powers of water colours is—to use the most powerful in the shadows, those of less power in the middle tones, and those of most body in the lights and distances. Many distinguished artists, not satisfied with the quantity of power and body contained in the cake colours, increase the depth of their shadows with gum, and the brilliancy of their lights by the use of white, either mixed with any necessary qualifying tone, or changed after it has dried by a wash of colour: the white is not always laid on, merely in thin washes, but in some cases in considerable quantity. The use of body colour is condemned most strenuously by the followers of the old style, in which the lights were toned with washes of thin colour; but there is scarcely an eminent water colour artist of the present day who does not occasionally use body colour in the lights.

4.—The axiom which Rubens laid down for oil painters, that "white is poison to the shadows," is well deserving the attention of the water colour artist; for, though the distinction between body colours and transparent ones is not so marked, yet it exists, and requires to be observed in water colours as in oils. The painter in oils uses a quantity of white with the colours he employs in the lights, by which their body is

increased; and, on the other hand, he uses glazing colours in the shadows, and works a quantity of varnish or other vehicle into them, thereby adding to their natural transparency; the same system is pursued by the painter in water colours: the paper gives to his lights an appearance of body which is sufficient for general purposes, and he judiciously adds white in some places, by which their body and force are augmented. In the shadows, on the contrary, he carefully avoids colours having a body, and occasionally uses gum to increase their depth and transparency.

Body colours and white are best used in the lights of earthy and opaque objects: such as clay-banks, stone and brick-work; white-washed walls, palings, and the like: but transparent colours answer better for flesh, trees, plants, the dark parts of water, and all places where the objects to be imitated partake of a transparent character.

If the body colours predominate too much, the effect will be heavy; if too much transparent colours be used, the picture will look flimsy.

CHAPTER V.

1. Practical rules for compounding tints—Greys, Greens, Browns, Purple, Orange.
2. How to lay a wash evenly.—How to correct an uneven wash with water, with a damp cloth. Hatching.
3. The use of Gamboge, Lake, and Prussian Blue, Gum, an Intense Black, Sepia.
4. Sloppy washes, the reverse—scraping out lights, lights with white, lifting colour, rubbing out colour, softening a shade.
5. How to paint an evening sky, injurious effects, disturbing tints.
6. Moist colours for foregrounds and studying landscape from nature—the field box, the water bottle, brushes, solid sketch books, sketching portfolios, sketching stool.
7. Painting flesh, draperies, prints, and flowers.

COMPOUNDING TINTS.

1.—By bearing in mind the theory of compounding tints, which has been explained, the student will clearly understand the following combinations :—

GREYS.

Brown Madder and Cobalt.
Brown Madder and Constant Blue.
Indian Red, and either of these Blues.

These greys are of the most pearly kind, they answer for the distances of a landscape, and the shadows of light clouds, when the effect intended is that of a fine clear summer's day. Light red, or venetian red, and the former blues, make duller greys. Indian red and indigo form a powerful grey.

In these greys we have, in the first three, pure blues united to reddish browns; the cobalt and constant blue have a good deal of body, and hence the greys are pearly, and fitted for ærial effects: in the ones made with light red, or venetian red, we have still colours possessing considerable body; but the reds are yellower than those of the previous greys, and hence there is a slight tendency to green. The indian red of the last grey has considerable body, but the indigo has great power: the indian red is pinky, the indigo greenish in tone, and hence a heavy, powerful grey is the result. These greys will be sufficient for most purposes; the number of greys that may be pro-

duced is nearly endless; grey being a combination of blue, red, and yellow, with the blue predominating: hence any series of these three, or any two colours in which these three tones are united, will produce grey.

GREENS.—If the greens be required for the distances, they should be composed of colours having a body; the less powerful greys with a little roman ochre will answer: in the middle distances raw umber and indigo, or venetian red and indigo, may be used with advantage. In the foreground, where the rich deep tones are required, we may use in the shadows

Roman Ochre and Indigo.
Vandyke Brown, Do.
Burnt Sienna, Do.
Brown Pink, Do.
Raw Sienna, Do.
Gamboge and Prussian Blue.
Any of the Yellows and Blue Black.

In the light of greens, it is not easy to get colours having a body to look well. Gamboge, roman ochre, raw sienna, and light red, with a toning of indigo or prussian blue, will answer best.

In browns, for the shadows, we have a rich assortment in vandyke brown, burnt sienna, the sepias, and madder brown, all colours of considerable power, and the tone of which can be reduced by indigo or prussian blue, and brightened and toned by lake, roman ochre, raw sienna, or gamboge; for it is to be observed that the change to which lake is liable, is of no consequence in deep shade, while its transparent richness is a great advantage. In the lights of browns we have in those that have been mentioned, together with the ochre and venetian red, but above all things, in the power which white gives, every requisite for our purpose.

Purples.—Madder lake and constant blue; lake and prussian blue; or any other compounds of blue and red will make a purple.

Orange Tints may be made from vermillion and gamboge; lake and gamboge; madder lake, or pink madder, and raw sienna; venetian red and roman ochre; and other combinations of reds and yellows.

These instructions for compounding tints will, it is trusted, be found sufficient for the student who has mastered the theory that has been explained at page 72.

2.—One object to be attained is, to get on the tints as much as possible at once; to do so, the tint must be prepared in sufficient quantity, and put on with an expertness of hand which cannot be acquired without considerable practice. A good plan is, to have a coloured sketch to work from; place the intended drawing on an easy slope, and commence at the upper part, proceed gradually downwards, and as much as possible move the brush in a horizontal direction; but if the desired evenness of tint should not be attained, there are several remedies.

When the sky has been laid-in unevenly, turn the drawing upside down, and with a flat camel's hair, or sable brush, and plenty of clean water, wet it all over; then, with gentle rubbing, having the brush constantly full of water, level the inequalities: sometimes, especially on rough paper, the sponge may be required to remove stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of colour. Touches with the point of a fine brush, (generally termed hatching) will be required at times, in order to produce a perfectly level tint. The

same means will answer for any other part of the drawing that may be uneven.

By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, back-grounds, portraits, and all places for which a rather rough surface is desirable.

When a tint cannot be got on at once of the required depth or tone, it must be gone over with other washes of colour until the object shall be attained; but in doing so, care must be taken not to disturb the under colour.

8.—Gamboge—Although included in the list, is a colour that should be used as little as possible; as a glaze, it may be resorted to at times, in order to make a tint look richer, its gummy character adapting it admirably for that purpose. Raw sienna also serves to give colours a richness. Lake and prussian blue will be occasionally required for toning some tints; but the more gamboge, lake, and prussian blue can be done without the better.

GUM may be used with great advantage, especially in dark draperies and flowers, for enriching the tones.

BLUE BLACK has been named in the list of colours, but a more powerful black can be compounded—intense blue or indigo, with sepia and a little lake, will produce a very deep black.

SEPIA is very generally used for making studies in one colour; its pleasing tone, power, and fitness for washes, adapt it admirably for the purpose. When studies in light and shade are wanted, or when the student wishes to practice the laying-on of tints, the touch of trees, or such like, sepia will be found an excellent material.

4.—By putting on a wash of colour, rather sloppy, a hard edge will be produced; this effect may be occasionally desirable, but it must, in general, be carefully avoided. If on the other hand, there be but little colour in the brush, and it be dragged rather quickly over the paper, the wash will be rough and broken, by which, with a few judicious touches for shadows, the effect of a rough road, a gravelly beach, or, even at times, the flickering effect of trees, with the light

shining through them, may be admirably produced.

GETTING OUT LIGHTS.

Sparkling lights are often required in water colour drawings—as the bright lights in water, the flickering of light through trees, lace and jewellery in portraits, and so on: for these there are two modes—one is with a rather strong and sharp pen-knife to scratch or cut them out, by removing the colour, and exposing the white paper; the other mode is by touches of white.

When it is wished to remove a small portion of colour, in order to get another tint in its place, as, for instance, to introduce a small figure, or cattle, into a landscape, it is usually done by wetting the part with water, and after it has soaked a little, rubbing it with a soft cloth, by which, in general, the colour will be sufficiently removed. If the wet be well soaked up by pressing it with a cloth, and the place rubbed with indian rubber or crumb of stale bread, the colour will be got out entirely.

SOFTENING.

Softening when only required to be done in small quantities, as in the shading of flesh,

flowers, fruit, &c. is best managed by putting on the colour while wet, touching the part intended to be softened with a brush containing water only. The most convenient way is to have both the brush for laying on the colour, and the one for softening it, fixed on the same handle. In case softening is required for a large surface, the best way is to wet the part intended to be softened with the water first, and while wet run the colour along the edge of the wetted part.

AN EVENING SKY.

5.—This kind of softening is particularly useful in painting a serene evening sky; such a sky is an excellent illustration of the influence of the three primary colours on each other; it is to be done as follows: the outline of the picture being made out delicately, and with a rather hard pencil, lest the sketch might injure the purity of the tints, mix a light tint of cobalt, turn the board upside down, slope it moderately, and with clean water wet about three inches in breadth, and all across that part of the sky next the horizon where the blue is to terminate, run the tint of cobalt about half way in on the wetted part, and cover the blue of the sky, moving the brush in horizontal sweeps; the blue will unite with the water, so

as to soften off with the utmost delicacy. In order to deepen the blue towards the upper part of the sky, it will be necessary to go over it two or three times, softening off in the same way as at first; but of course as the blue is not to extend so far each time, the wetting must be done wherever the required tint is to terminate; take care that each tint is dry before another is begun. When the blue is done, turn the board, and proceed with the yellow. Raw sienna, with a little gamboge, and a slight toning of the purest pink madder, will make a tint that may serve very well for this purpose. Wet all across the drawing, and high up on the blue, with clean water, in the same way as was done for the blue tint, and run the yellow in with a full brush and a light hand, so as not to disturb the blue, bringing the yellow very low down in the drawing; repeat the wettings and tintings till the yellow is finished. Where the blue and yellow unite, the colour will be green, that must be neutralized by a couple of very delicate washes of red; pink madder is the best colour for this purpose; the red should pass over the greater part of the blue and yellow, but its strength must be where these meet; be careful that each wash of colour is dry before another be passed over it. Any clouds may be put in with transparent grey, red, or orange, as may be required. The tones

which have been mentioned will correspond to those of nature. Let the student study a fine cloudless evening sky, and it will be found that between the blue and yellow a pinky tone is interposed, by which the greenness is neutralized. This pink colour is scarcely seen during wet weather, and then the green tone is very perceptible.

The mode for painting an evening sky, which has been explained, is the one followed by the author; other artists have different methods: some begin at the top with the rose tint, and, while wet, change to a yellow; when the yellow is done they turn the board, and commencing near the horizon with a rose or a purple tint, change gradually (while wet) into a blue; and when the blue and yellow are put on, wash with pure water, in order to remove blemishes; in either way the tones are nearly the same. The author has seldom, if ever, found any necessity for the washing with pure water, which may be attributable to his having the less difficult task of managing but one colour at a time; and certainly the less there is of such washing the better, as it must tend very much to injure the purity of the tints. Whether the blue or the yellow be commenced with, fresh water and another plate ought to be got before the second tint is begun, lest

any tinge of the first colour might get into the other; for a very slight mixture will injure the brilliancy of the other colour.

The observation which has been made above, relative to the injurious effects of washing a sky with water, in order to remove inequalities, applies to every part of a drawing. After colours have been put on, they should be disturbed as little as possible.

FOREGROUNDS.

6.—The foreground is the place where the richest tones must necessarily be placed. A desire to render water colours more adapted for sketching from nature, led to the invention of "moist colours;" these have the property, when in mass, of keeping moist for a long time; but they dry like cake colours, when applied on paper, with the additional advantage, that they can be used with a freedom, and have a richness peculiar to themselves; and hence they are preferred by many artists for the foregrounds of their pictures.

STUDYING FROM NATURE.

For studying landscape from nature the moist colours are invaluable. The box for them is of tin japanned, the lid of which is made to serve

for blending the tints; and there is a ring which can be slipped over the thumb, so that the box may be held like a palette.

Moist colours are used by taking a sufficient quantity up with a penknife, which being pressed against the plate or palette, will adhere, and may be readily rubbed down with the brush as it is wanted. Or a touch of colour can be taken with the wet brush off the mass in the box.

A water bottle will be found useful in the field. The case consists of two tin cups, which are so contrived that they can be attached to the box; and thus, the colours and the water are literally "at hand," for the student's convenience.

The brushes can be carried in the colour box, in which there is ample space for them.

Solid sketch books are much better adapted than the usual kind for studying landscape from nature in water colours. These books consist of a number of sheets of paper compressed, so as to form a solid block, each sheet of which can be detached from the rest, by passing a penknife all round under its edge: but sketching portfolios are preferred by many; in these there is a slight frame, under which a piece of paper can

be held firm, thus temporarily straining it; by this plan, no more paper need be carried than may be required for one day's use. Extra thick drawing paper answers best for the sketching portfolios.

The field apparatus will be completed by the addition of a portable sketching stool; these stools close into a very sightly stick or truncheon, and when opened, and a web seat placed on them, make a comfortable seat—a great advantage in damp weather, or where there is no convenient place for sitting on.

COLOURING FIGURES.

7.—The instructions which have been given are intended to show how the powers of water colours may be developed in the most artistic manner; and the illustrations have been given from landscape in preference to figure, because the various qualities of the colours can be shewn so decidedly in the varied effects of sky, distance, and foreground, and the different qualities of the several objects which are embraced in landscape painting; but the principles which have been laid down apply equally to every style of subject: judgment and practice will be necessary to enable the student to apply them pro-

perly. With a few observations on painting figures, we will conclude this treatise, hoping that we may have succeeded in what we have never seen attempted before, namely—a clear developement of the present improved style of painting in water colours.

The flesh of figures must be worked with transparent colours in the deep shadows, and colours of some degree of body may be ventured on in the lights; but this must be done cautiously, as flesh has a natural transparency, and that quality cannot be imitated by colours having much body; not but some first class water colour artists do sometimes use white in the flesh colour of their lights, and that too very freely; such painting may have the general effect, but it will want the semi-transparent appearance of flesh: the general effect of the picture may be sustained by the brilliancy which the body colour gives, but certainly the truthfulness of the imitation suffers. It is but proper to state, that the Author has seldom, if ever, seen body colour used in the flesh of figures, when of a large size; but in figures that are introduced as pictorial adjuncts, when of course their influence on the general effect is of far more consequence than resemblance of appearance, even dark draperies in such figures are

advantageously laid in with body colour in the lights. But for what may be properly styled figure drawings, where texture as well as pictorial effect has to be studied, body colour must be used very sparingly.

The shadows in the flesh of figures may be done with madder brown and cobalt, or constant blue, for a fair complexion, modifying the grey with roman ochre and madder lake, as may be required; and for a darker complexion, madder brown, or indian red and indigo, modified with the ochre and lake as before. Venetian or light red may serve very well for the flesh tint; or a mixture of roman ochre, or raw sienna and pink madder, will be still better: these colours will also answer for the lips and cheeks; vermillion had better not be used. As for the eyes, the blues that have been named will serve for blue or grey, modified with brown madder, and for browns, vandyke brown, burnt sienna, raw sienna, &c. will be quite sufficient; the same colours, with the sepias will answer for the various tones of hair: the finishing shades of flesh must be made up of the most transparent tones—madder brown and raw sienna, with a little crimson lake added for the darkest touches; when the flesh is finished, a few touches of gum in the darkest parts will be an improve-

ment. The brilliant lights in the eyes are best done with constant white.

In the draperies the same system of transparency in the shadows must be observed, while in the lights it is best to have a little body, just barely sufficient to give them a character of solidity, so that they may not look poor and washy. The lights of white drapery, as in the collar and breast of a shirt, a cravat, or the high lights of the work on a lady's collar, will be improved by touches of constant white; gold lace, the sparkling lights of metals, as the sword, and other military appendages, military gloves, &c. will also be improved by body colour.

It is hoped that these general directions, when coupled with what has been previously stated, will be sufficient.

FRUIT AND FLOWERS.

In fruit and flower painting the transparency and brilliancy of colours are matters of paramount importance: the student must seek in the list of colours for those that possess these qualities in the highest degree; and be careful to get them on with as little disturbing of the under tints as possible; as in any case smudging and disturb-

ing colours, once they are laid on, has an injurious effect. The usual course is, to commence with a clear neutral tint for the shadows, and finish with the transparent colours, using body colour very sparingly in the sparkling lights of fruit, the stamens and other parts of fructification of flowers, and perhaps occasionally on a slender stem.

The practice of Rubens, Titian, and other celebrated colourists, fully justifies the Author in recommending the study of fruit and flowers to the student, who is anxious to become a good colourist.

As a picture will sometimes take a considerable time to execute, during which it is liable to dust, which of course would injure the colours, care should be taken to guard against the evil as much as possible; besides keeping it covered, it should be wiped with a clean soft cloth at the commencement of each sitting.

The principles and practice which have been explained, are calculated to develope the full powers of water colours; with the information which has been given respecting the properties of each colour, the student cannot find any difficulty in modifying them, when only a slight sketch, or a temporary object is desired.

THE END.

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H	Hard, for Sketching
HH	Harder, for Outlines
HHH	Very Hard, for Architects, Wood Draughtsmen, &c.
HB	Hard and Black
B	Black, for Shading
BB	Softer and very Black
F	Firm

R. D. & R. have had the honor of receiving the following Letters, which they trust will be taken as ample proof of the quality of these Pencils:—

"53, *Blackett-street, Newcastle-on-Tyne, July*, 1845.

"Gentlemen—I have made use of your NEW PENCILS, and consider them a most desirable acquisition either to the Artist or to the Amateur. They work pleasantly, and the variety of tint which they are capable of producing renders them valuable in sketching.

"I am, Gentlemen,

"Your's most truly,

"THOS. M. RICHARDSON, Sen."

"Messrs. Rowney, Dillon, and Rowney, London."

"85, *Great Portland-street, London, June* 25, 1845.

"Gentlemen—In reply to your enquiry respecting my opinion of the quality and value of your NEW PENCILS, I do not hesitate to say, that I find them excellent in all respects, with entire freedom from grit, and working well whether hard or soft; these qualities, combined with their moderate price render them very valuable to Artists and their Pupils.

"Truly your's,

"Messrs. Rowney, Dillon, & Co." "G. BARNARD."

"21, *Great Charles Street, 27th May,* 1845.

"Gentlemen—I have tried the Set of Pencils which you were so good as to send me, and I have no hesitation in expressing my opinion, that they are far superior to any that I have used for many years, perhaps indeed to any that I ever used. Were the price of them *three or four times* what it is, I should take them with pleasure; and I shall recommend them confidently to my friends.

"I am, Gentlemen,

"Faithfully your's,

"GEORGE PETRIE, R.H.A."

"Messrs. Rowney & Co."

"120, *Baggot-street, May,* 1845.

"Gentlemen—The Pencils you sent me I have tried, and found them to answer remarkably well for general use. The Pencil marked BB is particularly good for *bold* Drawing.

"I am, your's truly,

"Messrs. Rowney & Co." "WILLIAM BROCAS."

"23, *Great Brunswick-street.*

"Gentlemen—I feel pleasure in stating, that, in my opinion, your new Black Lead Pencils are excellent in quality, and admirably prepared, thus combining advantages which render their use both easy and delightful. Their very moderate price too, is an additional recommendation.

"I am, Gentlemen, your's, &c.

"Messrs. Rowney & Co." "B. MULRENIN, A.R.H.A."

"*Dublin*, *20th May*, 1845.

"Gentlemen—I have used your 3*d*. Drawing Pencils, and have great pleasure in stating, that they are altogether the best I ever used at any price. They are perfectly FREE FROM GRIT, and WORK most beautifully.

"I am, Gentlemen,

"Your's very truly,

"WILLIAM G. WALL, M.S.I.A."

"Messrs. Rowney & Co. London."

"*5, St. Andrew-street, May* 24, 1845.

"Gentlemen—I have tried the Pencils which you were so kind as to send me, and am very much pleased with them. I find them free from the many defects which render other Pencils so unpleasant to use. Their excellence, added to the style in which they are *finished* and their VERY CHEAP PRICE, must secure for them a very extensive sale.

"I remain, Gentlemen,

"Your's truly,

"H. O'NEILL, M.S.I.A."

"Messrs. Rowney & Co. London."

LIST OF MATERIALS

FOR

WATER COLOUR PAINTING.

Improved Drawing Pencils.

H—Hard, for Outlines
HH—Extra Hard, for ditto.
HHH—Very Hard, for Engineering.
HB—Hard and Black.
B—Black, for Shading.
BB—Very Black, for ditto.
F—Fine, for general Drawing.

3d. Each, or 2s. 6d. per Dozen.

EHB—Extra Hard and Black,
BBB—Extra Black, double lead.
6d. Each, or 5s. per Dozen.

The above Pencils are Elegantly got up in Polished Cedar.

Water Colours, in Cakes.

Prepared in a superior manner.

	s.		s.	d.
Ultramarine	21	Cobalt Blue	2	0
Deep Rose	7	Azure Blue	2	0
Pure Scarlet ..	5	Crimson Lake ..	1	6
Carmine ..		Scarlet ditto ..		
Burnt ditto ..		Indian Yellow ..		
Mars Orange ..		Sepia ..		
Smalt ..		Warm ditto ..		
Purple Madder ..		Madder Brown ..		
Gallstone ..		Permanent White		
Madder Lake, or Pink Madder	3	Mars Yellow ..		
Intense Blue	3	Scarlet Vermillion		
Lemon Yellow	2	Permanent Blue		
Const. Blue, or French Ultra.	2			

1s. Each.

Purple	Brown Pink	Ivory Black
Ditto Lake	Yellow Lake	Lamp ditto
Vermillion	Yellow Oker	Blue ditto
Indian Red	Roman ditto	Indigo
Venetian Red	Brown ditto	Prussian Blue
Light Red	Raw Umber	Antwerp Blue
Red Lead, or Orange Mineral	Burnt ditto	Blue Verditer
Orange Orpiment	Raw Sienna	Emerald Green
Chrome, 1, 2, 3	Burnt ditto	Verdigris
King's Yellow	Vandyke Brown	Olive Green
Naples Yellow	Bistre	Hooker's Green, 1 & 2
Gamboge	Cologne Earth	Prussian Green
Italian Pink	Payne's Grey	Sap Green
	Neutral Tint	Flake White.

All the above are manufactured of the same quality in Half Cakes.
Moist Wafer Colours same price in the Half Cakes.

Harding's Tints for Miniature Painting.

Each.

	s.		s.		s.
Fair Complexion Dark ditto .. Carnation .. Auburn ..	3	Demi Tint .. Shadow Colour .. Intense Sepia .. Light Amber ..	3	Dark Amber .. Imperial Blue .. Deep Blue .. Marone Crimson ..	3 5

Morocco Boxes, containing the first six colours, with Sable Brushes in Ivory Cases 21

Ditto, ditto, containing the twelve colours, with ditto 42

Holland's Tints for Flower Painting.

Prepared only by Rowney, Dillon, and Rowney.

	s.		s.		s.
Damask .. Bright Orange .. Rose Tint .. Blue, No. 1 ..	3 2 1	Blue No. 2 .. Yellow .. Yellow Green .. Dark Green ..	1	Brown .. Shade for White Ditto for Yellow White ..	1

Box of the above complete, 21s.

Varley's Tints for Landscape Painting.

	s.		s.
Pure Green .. .. .. Warm Grey .. .. .. Purple ditto .. .. .. Neutral Tint	1	Dark Warm Green, No. 1 .. Warm Green, No. 2 .. .. Orange	1

Box of the above complete, 12s.

Boxes of Water Colours.

	s.	d.
Sliding Top Boxes, with six half cakes	3	6
Ditto twelve ditto	6	0
Ditto six whole ditto	5	0
Ditto twelve ditto	10	6
Ditto eighteen ditto	15	6
Ditto twenty-four cakes	21	0
Lock Boxes, twelve cakes, pencil, &c., French polished	14	0
Ditto, with drawers, „ „	16	0
Ditto, „ eighteen „ „	21	0
Lock and Drawer Boxes, twelve cakes, complete, with Ink Stone, Water Glass, &c. &c. French Polished	21	0
Ditto eighteen, complete, with ditto ditto	30	0
Ditto twenty-four, complete, with „ „	42	0
Handsome Caddy Lid Polished Spanish Mahogany Boxes, twelve cakes and extra fittings	35	0
Ditto eighteen, ditto ditto	52	6
Ditto twenty-four „ „	63	0
Ditto Rosewood ditto, twelve „ „	45	0
Ditto „ „ eighteen, „ „	60	0
Ditto „ „ twenty-four „ „	80	0

A variety of handsome Boxes inlaid, &c., from 42s. to £10 10s.

Rowney and Co.'s prepared Lead Pencils.

H—Hard .. ..
HH—Harder.. .. ..
HHH—Very Hard .. ..
HHHH—Extra Hard .. ..
HB—Hard and Black .. ..
F—Middling Degree .. ..
B—Black, for Shading .. ..
BB—Very Black, for ditto .. ..

} Each 6d.

	s.	d.
EHB—Extra Hard and Black	0	9
FF—Very Fine. Extra **EHB**. Extra **BB**. Extra **HH**. ..	1	0
BBBB—Each	2	0

The last five Pencils are made at the suggestion of several Artists of eminence, are particularly well adapted for the present improved style of pencil drawing, and have a greater body of lead.

Nos. 7, 10 and 11 pencils .. .. Each 0 4

Pencils of various sizes for Pocket Books, &c. 1d. 2d. 3d. and 4d. each.

Crayons and Chalks.

	d.	
French Coloured Crayons,	each 2	These may be had in Boxes of various descriptions containing 1, 2, or 3 Dozen.
Indelible..	„ 4	
Swiss	„ 6	

Complete set of Swiss or Indelible Crayons in box, 144 Shades .. £3 10 0

Coloured Crayons in Cedar .. ..
Black, Red, and White Chalk Pencils .. ..
Indian Rubber Pencils .. ..

} 6d. Each.

	Per Doz	s.	d.
Conté Crayons	Nos. 1 2 & 3, square	1	0
Ditto	Nos. 1 & 2, round	1	6

	Per Doz.	s.	d.
Conté Crayons Glazed,	round	2	0
Ditto White	ditto	1	0

	Per Oz.	s.	d.
Black Italian Chalk	.. ..	1	6
Ditto French	.. .. ..	1	6

	Per Oz.	s.	d.
White Chalk	.. .. ..	1	0
Red „	.. .. ..	0	8

Charcoal and Pipe-clay Crayons, 1s. per Dozen.

Brushes for Water Colour Drawing, &c.

Per Doz.	s.	d.
Superfine Camel, sorted sizes	1	0
Small Swan Quill „	3	0
Large ditto, „	4	0
French Camels „	6	0

Ditto, from 8d. to 2s. each
Ditto in tin, from 6d. to 1s. 6d. each
Flat Camels in tin, from 8d. to 3s. „
Round ditto „ 4d. to 2s. „
Miniature Camels, each 6d.
Ditto Sables, each 6d.
Flat Sables in tin, Brown for Miniature Painting, each 1s.
Round ditto, ditto, each 1s.

Red Sables, Crow Quill, each 5d.
Ditto Duck „ „ 8d.
Ditto Goose „ „ 10d.
Ditto in tin from 10d. to 2s.
Brown ditto, Crow Quill „ 5d.
Ditto Duck „ „ 8d.
Ditto Goose „ „ 10d.
French ditto, Crow Quill „ 10d.
Ditto Duck „ „ 1s.
Ditto Goose „ „ 1s 3d.
Ditto Large „ „ 1s 9d.
Swan Quill, 3s. 6d. 4s. 6d. & 6s. each
Eagle ditto, large, 7s.6d. 9s. 10s. 6d. 12s. 6d. 21s. and 31s. 6d. each.

Whatman's Drawing Papers, &c.

		Plain or hot-pressed	s.	d.
Demy, 20 by 15	per Sheet,		0	2½
Medium, 22 by 17	„	„ ..	0	3
Royal, 24 by 19	„	„ ..	0	4
Super Royal, 27 by 19	„	„ ..	0	5
Imperial, 30 by 21	„	„ ..	0	6
Columbier, 34 by 23	„	„ ..	0	8
Atlas, 33 by 26	„	„ ..	0	8
Double Elephant, 40 by 26 ..	„	„ ..	0	9
Antiquarian, 52 by 31	„	„ ..	4	0
Harding's Pure Drawing Paper, Imperial, 30 by 21	„	„ ..	0	6
Ditto „ Tablet	„ „	„ ..	1	0
Extra Stout Royal	„	„ ..	0	8
Stout Imperial	„	„ ..	0	8
Extra Stout Ditto	„	„ ..	1	0
Royal Cartridge Smooth	„	„ ..	0	3
Imperial ditto „	„	„ ..	0	5
Royal „ Rough	„	„ ..	0	5
Imperial „ „	„	„ ..	0	6
Royal Crayon Paper, various Tints ..	„	„ ..	0	4
Imperial „ „ ..	„	„ ..	0	6
Ditto Machine „ „ ..	„	„ .	0	6
French Tracing Paper	„	„ ..	0	6
Double Crown „	„	„ ..	0	4
Black ditto	„	„ .	0	4
Tissue Paper, Double Crown ..	„	„ ..	0	1

Turnbull's London Boards, &c.

	2 Sht.	3 Sht.	4 Sht.	6 Sht.
	s. d.	s. d.	s. d.	s. d.
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Super Royal	1 0	1 6	2 0	3 0
Imperial	1 6	2 3	3 0	4 6
Royal Crayon Boards	0 8	1 0		
Imperial ditto	1 0	1 6		

Boards for mounting Drawings, &c. about half the above prices.

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„ Medium, 10½ by 8 „	4 9	2 3	1 9	
„ Royal, 11½ by 9 „	6 0	3 0	2 3	
„ Super Royal, 13 by 9 „	7 3	3 6	2 9	6d.
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Ditto with bars,	16 „ 11	4	6	6	6
Half Medium,	17 „ 11½	3	3	5	3
Half Super Royal,	19 „ 13	4	9	7	0
Demy,	20 „ 15	5	6	8	0
Medium,	22 „ 17	6	3	9	3
Royal,	24 „ 19	7	6	11	6
Super Royal,	27 „ 19	9	0	13	6
Imperial,	29 „ 21	12	0	18	0
Large Atlas,	33 „ 26	18	6	24	6

Mahogany Drawing Boards, &c.

	Each.	s.	d.
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„ Imperial,	13 „ 9½ - - - -	6	6
Demy,	18 „ 13½ - - - -	10	0
Half Royal,	17½ „ 10½ - - - -	8	0
„ Imperial,	19½ „ 13½ - - - -	10	0
Medium,	20 „ 15½ - - - -	12	0
Royal,	22½ „ 17½ - - - -	15	0
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Deal Clamped Drawing Boards, from Octavo Imperial, 1s. each, to Antiquarian size, 21s.

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„ Imperial „ „ „ „ „ „ „	.	10	0
Japan Sketching Boxes, fitted with moist colours to any arrangement, from 7s. 6d. to 42s.			
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Screw Top do.	. . . .	10	6
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Pencil Cases.

	Each.	Paper. d.	Cloth. d.	Leather. s.	d.
No. 1	- - - -	6	6	1	0
No. 2	- - - -	8	8	1	3
No. 3	- - - -	10	10	1	6
Flat, lettered	- - - -			3	0

Portcrayons.

	s.	d.
Brass	1	0
Steel	1	0
Albata	1	6
,, with Screw Tops	2	0

Miscellaneous for Water Colour Painting, &c.

	s.	d.
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Ox Gall in Pots	1	0
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Silver ditto	0	6
Gold Shells	1	0
Silver ditto	0	6
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Blue ditto 6d. &	1	0
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